



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

tion special lectures are being given on this subject.

As usual, various prominent architects of the east and west have sent photographs and drawings of their principal buildings. The Quigley Memorial Seminary is illustrated by means of drawings and accessory features, such as stained glass work and a model of the altar. The Chicago School of Architecture exhibits work by its student architects, and the Chicago high schools are also represented by the art work of their students. Some well-chosen bits of architectural sculpture are shown, as for example the small-scale models of the statues of the new Field Museum.

The exhibition by virtue of its variety is of interest not only to artists and architects and those who are professionally engaged in beautifying our cities and our homes but also to all who take pride in the architectural development of their towns and in new humanitarian movements, such as the community housing of our workers.

ART FOR ENGINEERS— AND OTHERS

WE have heard much of art for its own sake, of art for children, and of art for use, but art for engineers is a new angle of an old problem. A certain member of the Art Institute, an engineer by profession and the head of a large engineering company in Chicago, came to the Institute one day with an interesting proposal. He desired that a class be formed for the men in his office so that they might become familiar with the collections in



STUDY IN BLACK AND WHITE
IN EXHIBITION OF PAINTINGS
BY BORIS ANISFELD

their own art museum and possibly even develop a love of and desire for beauty. Accordingly such a class was organized to meet weekly at the noon hour, and it was formed purely as an experiment. At least it was considered so by the museum instructor, who approached with no little apprehension the problem of making interested in art those engineers who were practical business men, who no doubt had the prevailing attitude toward art: that it is all right for women of leisure and those rather queer humans known as artists, but for us, who are of the important world of business—that is another matter.

That was over a year ago. Some came because of curiosity, some because of affectionate loyalty to their employer,

some because of a real desire for knowledge. Some came only once, but there remained a group who were genuinely interested, who found such a class enough worth while to them to ask that it be continued the next year. Fairly catholic they have been in their tastes, willing to consider almost any phase of art, rejecting and accepting as they saw fit, now humorously now seriously, not always agreeing with the museum instructor, much to her delight, and having controversies that were not exactly mild over mooted points. By their own admission they acknowledge that their eyes have been opened to beauty to which they had been blind, and there is slowly growing, in some of them at least, an appreciation of beauty that cannot fail to be a source of pleasure to them. A steel-plant must be a different place to them after they have seen it through the eyes of Joseph Pennell, and their en-

gineering world a place of many colors after Jonas Lie has interpreted it for them, instead of the monotone they have always considered it.

A weekly class for engineers, the attendance voluntary on their part, the extra time that it entails made up by them at the end of the day, an interest to be awakened and continued—a year ago the museum instructor looked upon such a proposition with misgiving. The engineers themselves proved her doubt to be unfounded. They can be interested in art. And if they can, why not other groups of business men in Chicago? What might not such groups in sufficient numbers do in furthering the demand for civic beauty, to say nothing of the pleasure gained for the individual? Anyone interested may secure more detailed information from the Museum Instruction Department.

H. P.

THE LIBRARY

THERE are upon the new book shelf of the Ryerson Library three little books written by men whose names hold an important place in contemporary architecture. *Architecture and Democracy* by Claude Bragdon, *The Nemesis of Mediocrity* by Ralph Adams Cram, *Beyond Architecture* by Kingsley Porter, the expression of opinion by three authors writing during the period of world strife, give voice to a spirit of protest against tyranny, against fraud, against mediocrity, wherever it reveals itself. Yet in all three the plea for future sincerity outweighs the disgust for the recent past.

These authors look back toward the Gothic for a revival of the spirit which created rather than copied and back again to the Greek as the godmother of ideals, in the hope that from the union of this past and the present with its new vision a twentieth century renaissance may come. *The Meaning of Architecture*, by Irving K. Pond, is a stimulating analysis of past and present day architectural forms.

The Photograph and Lantern Slide Department, through the kindness of Mrs. Hall, has acquired reproductions of decorative motifs used by the North American Indian in his handicraft.